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ANNOUNCEMENT.

By arrangement with Messrs. Herbert S. Stone & Co., the owners of "The Chap-Book," the subscription list, the name, and the good-will of that publication have been purchased by THE DIAL, which will fill out all subscriptions. The last issue of "The Chap-Book" was that of July 1. The magazine was first published on May 15, 1894, in Cambridge, Mass., by Messrs. Stone & Kimball, both members of which firm were then undergraduates in Harvard College. It was in form a small duodecimo pamphlet, issued semi-monthly, and was at first meant to be little more than an attractive kind of circular for advertising the books published by the firm. But its instant and somewhat unex-

pected popularity led its publishers at once into an attempt to make the magazine an organ of the younger American writers, and a means of introducing to the public new and curious developments in foreign literatures. "The Chap-Book" was either praised as being up-to-date, or denounced as being "decadent," and had considerable vogue. Publications which were evidently imitations of it, both in form and spirit, sprang up in many quarters, and its editors have collected something like one hundred and fifty of these curious ventures.

In October, 1894, the periodical was removed from Cambridge to Chicago, and since that date has been continuously issued from the latter city on the first and fifteenth of every month. May 1, 1896, it was transferred by its original owners to the new publishing firm of Herbert S. Stone & Co. It has been edited from the start by Mr. Herbert S. Stone, with the assistance of Mr. Bliss Carman at the beginning, and of Mr. Harrison Garfield Rhodes during the last four years. In January, 1897, "The Chap-Book" was enlarged to quarto size, and introduced reviews of current literature as a prominent feature of its contents. This change brought with it a marked increase of dignity and authority; it became more serious than it had been, yet it did not cease to be entertaining. Editorially, it was conducted with independence and vigor, and occupied to a considerable extent a field which it had made its own. One hundred numbers were issued altogether, sixty-four in the smaller and thirty-six in the larger form. When purchased by THE DIAL, four numbers of the ninth volume had appeared.

"The Chap-Book" has had a distinguished list of contributors, including most of the poets, novelists, and essayists, both of England and the United States, whose names are widely known to the reading public, and its pages have furnished forth the contents of several volumes of stories and essays. We take much pleasure, upon this occasion of joining its fortunes with our own, in paying this tribute to its sturdy and valuable services in behalf of good literature.

By this accession THE DIAL gains a new and important constituency, which it will of course seek to make permanently its own. While features likely to increase its interest and value may be added, this journal will in the main adhere to the well-defined aims and principles which have governed it for nearly twenty years and have given it the favor and support of the literary public of America.

LOCAL COLOR AND ETERNAL TRUTH.

Literature is an artistic product, as truly as sculpture or architecture. All the fine arts have for their aim perfection of form, the creation of beauty,—but, to a Puritan at least, nothing seems permanently beautiful which fails to suggest heroic human endeavor. Artists must, indeed, take their material, and in some degree their suggestions, from their individual and local environment. Yet of all creative work, the expression of thought in language is least limited by space or time. The Erechtheum is a ruin, and can never leave its desolated Acropolis; the Vatican torso has outlived its proper setting—it stands lost and dethroned in a gallery of antiques; but Homer remains crowned and serene, as clear-voiced as ever, in far higher honor, indeed, than the singer in his lifetime can ever have dreamed of being. Still, all the creations of genius are imperishably beautiful. Perhaps their greatest helpfulness to men lies precisely herein: that they lift us, in imagination, quite out of all the cramping limitations besetting our daily routine—out of mere reality into the ideal world.

Possibly no group of creative writers ever fitted more naturally and easily into their setting than the authors of Concord, Cambridge, and Boston. Yet, while Emerson and his friends will always be known as the New England poets, their origin, their life, their influence is neither chiefly sectional nor even merely national. New England did not create them, did not own them, cannot contain them. As truly as that earliest singer—whose time is disputed, whose name is denied, and to whose wide-wandering ghost an earthly abiding-place will doubtless never be granted,—so these whom we fondly call our own are in truth a treasure forevermore.

Nor do we turn to them chiefly, or most confidently, for a better knowledge of New England life. Sir Launfal is at least as precious to many of us as 'Zekiel, or as Hosea himself; Donatello and Miriam outshine the paler pair of our own folk standing beside them. Whittier himself has sung Stonewall Jackson's march through Frederick, and even the relief of far-off Lucknow, more thrillingly—perhaps more truly—than Floyd Ireson's ride.

It has sometimes been proposed, as a graceful tribute to our most popular authors, that their statues should be set up in public parks, surrounded by the ideal beings who are the creatures of their genius. In Longfellow's case this would surely include Hiawatha and

his Minnehaha, Evangeline and Gabriel, perhaps also that kingly pair, Robert of Sicily and Olaf the Dane; certainly we could not spare dear Elsie, who offers her young life so gladly for her prince, in the *Legenda Aurea*. Yet these favorites are almost wholly folk who never could have breathed our air, or understood a word of our speech.

What is so evidently true of this poet (still the dearest to the national heart) is quite as true of the masters in fiction everywhere. A great author never merely sketches such an individual man or woman as he—and we—have known. Every true stroke delineates more the universal than the particular. Is Andromache a Grecian like her minstrel, a Trojan like her husband, or the Cilician daughter of Eëtion? No one ever cared to ask. She is the type of sorrowing wifehood in the bitter hours of war and bereavement. As in Homer's day, so in ours. Romola, Miriam, and even Lorna, are neither living individuals nor racial types. They are merely typical woman-souls. Each is an ideal of nineteenth-century womanhood; but we are made to see, too, how in her, as in us, all the past experience of humanity is crystallized into expression, all serener future possibilities are foreshadowed.

The same test may be safely applied even to the prince of artists. Ophelia has no Danish feature, Juliet is Italian only in her absolute impulsive naturalness: it never occurred to us that Rosalind is a French demoiselle! Neither has the great magician metamorphosed them all into English girls, and assigned them to the Elizabethan age—or to any other generation. They abide in a fairer land than merry England or sunny France, in statelier homes than Veronese palace or royal castle of Denmark: for they dwell lovingly together in the noble realm of art and ideal beauty. That which is most precious, and most lasting, in a poem, a tale, or even an essay, is least distinctively English, or American, or French. It is "Euripides the Human," Montaigne the human, Burns the human, whose influence lives and works long-lasting as the world.

The "Scarlet Letter" has a vivid local setting,—and so has "Heart of Mid-Lothian." Neither is a masterpiece merely, or chiefly, because it is a more or less accurate study of Puritanism in New England, or of Scottish life. Hawthorne's genius (and perhaps Scott's also) is revealed, rather, in the treatment of that most universal of problems, the vain attempt to escape from the inherent penalty of sin. As

Rembrandt throws the high light on human faces, so does every great artist, whatever the material in which he works. Tito is man tempted and fallen; Savonarola, like Romola, is man rising heroic from temptation and from the bewilderment of self-delusion. Indeed, Savonarola's right to appear in the book must be vindicated, if at all, by the part he plays in the central plot of the romance. Whether the real reformer of Florence was just such a man, whether the background is archæologically accurate: these are alike minor details, hardly touching æsthetic criticism at all.

The recent death of our most influential writer reminds us of the question once so fiercely debated, whether "Uncle Tom's Cabin" was a truthful picture of slavery days in Kentucky and Louisiana. If it could be proved that no black family was ever separated, no innocent negro ever flogged, since Jamestown was founded, the swarthy hero of a baseless romance would remain as deathless as Homer's impossible son of the sea-nymph, with his magic armor and his talking horse! Both are truly drawn, since they act in response to the most universal human motives. No other test of artistic quality is essential.

Yet we must once more reverse the shield of truth. While the artist's thought is thus free and eternal, the form in which he clothes it is largely shaped for him by usage and tradition, even before he himself is born. Phidias, the pupil of his Hellenic masters, working under the Attic sky, was not merely forced to use his native Pentelic marble, instead of New Hampshire granite — or "staff": it was equally impossible — or inconceivable — for him, upon the Acropolis, to rear a Florentine dome or a Gothic spire.

Even so, we who speak and write the English tongue cannot escape — the wise do not even struggle against — the masterful influence of the myriad workers who through so many centuries have moulded and perfected Anglo-Saxon speech. We, and those who form our audience, have been from infancy the pupils of Chaucer (Professor Child would have bidden me say, of Cædmon) and of Tennyson, and of all the goodly array between. Whatever is traditional in all our arts, except perhaps music, is chiefly and primarily English in form, though it is largely Greek in spirit. Moreover, free as the writer is, he, especially, works in materials which have already been shaped for him: even, it may be, moulded over and over before him, by weak hands as well as strong. (A really

fresh rhyme brings us nowadays almost a shock of surprise. In this matter our mother-tongue, with its excessive variety of endings, gives us rather step-motherly fare.) We sometimes seem to ourselves almost like those late Romans who shaped their structures wholly out of blocks, ready carved, taken from the earlier buildings.

THE DIAL, especially, has long waged an effective warfare, of argument and ridicule, against the notion that American literature in general, and sectional Western literature in particular, should cut loose from the English traditions that make up the past, and grow from roots deep-struck in a virginal native soil. It is in fact only very incompletely, if at all, that literature in America can ever tear itself free from the parent stock in what Hawthorne was fond of calling "Our Old Home." It is precisely the vital English element in our language and literature, in our political and social instincts, in our entire civilization indeed, that has enabled us in any hopeful degree to assimilate that chaotic mass of humanity which year by year has poured into the great gateway of Manhattan. The last thing a far-sighted patriot can desire is a weakening of any ties which still bind us to the happiest of our many fatherlands, the island stronghold

"Where Freedom broadens slowly down
From precedent to precedent."

May even the exigencies of politics never again require an outburst of half-sincere jealousy, or unreasoning rage, against our next of kin, "such as of late o'er pale Britannia past!" But at any rate, the sincere student of letters must see clearly that we (I speak now for the "old New Englanders") are twice-transplanted Anglo-Saxon folk, who, in the forms of our speech, as chiefly in the forms of our life, have been moulded by the long, slow centuries of English growth.

And yet, so far as the instinct of the artist awakes in each man, the boundless universe is his. The environment in which he sets his gem, or his cathedral, may be as homely and familiar as Maud Müller's farm: it may be the vaguest spot in "desolate, windswept space." One thing only is essential: the presence, or the suggestion, of human beings, acting from motives not wholly ignoble, as we ourselves might conceivably act, or wish that we had acted. Even Homer, or Sappho, or Sophocles, can teach us, directly, little more than what Sidney said, and Longfellow only echoed:

"Look, then, into thy heart, and write!"

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The New Books.

LIEUTENANT PEARY IN NORTHERN GREENLAND.*

In all, Lieutenant Peary has made five excursions into the inhospitable regions near the eightieth parallel of north latitude. The first, in 1886, was only a reconnoissance. The second and third, in 1891-92 and 1893-95, were in a much larger sense preliminary, undertaken with the purpose of establishing a base of operations whence it might be possible to launch an expedition to the northern pole. The fourth and fifth were simply summer trips made to secure certain notable meteoric masses discovered by him upon the Greenland coast.

Previous to Lieutenant Peary's journeys, the insular character of Greenland had been guessed but not determined. It was known only as a triangular area more than seventeen hundred miles in length from north to south, and about six hundred miles wide at the eightieth parallel of latitude. Of this area, only about twenty-five miles in width of selvedge along the western and part of the eastern shore was known to explorers and whale fishers, bleak in the few summer days, ice-bound through the long arctic winter, and peopled with only a few nomadic Eskimos. Everywhere this selvedge is interrupted by bays, inlets, and fiords, each headed by a glacier and each glacier launching its annual quota of the fleet of icebergs that become the dread of Atlantic sailors. Peary reasoned that these icebergs were the outcropping of a broad glacial field or ice-cap covering the whole peninsula, rising gradually toward a central divide, and presenting a surface either rigidly frozen or often freshly covered with snow, which would be easily travelled upon a proper equipment of snow-shoes or *ski*. He farther conceived that an exploring party should consist of not more than two or three persons, hardy, sturdy, and determined, clothed like the natives, supplied with the most concentrated foods, their impedimenta moved on sledges by dogs, which should be counted as provision on the foot, to be consumed by their companions as the burden of freight diminished. Once upon this highway, traversed as freely as the open sea, the explorer could easily reach a latitude limited only by the unknown northern

coast of Greenland. From the point so reached, a small and determined band, with a like outfit, at a proper juncture might make a dash for the coveted acme of northern exploration.

The reconnoissance of 1886 determined the possibility of using the ice-cap as a highway. The test was made by a journey eastward from Disco Bay. In about three weeks from start to return a trip was made to a point having an altitude of about 7500 feet and well within the central area of the ice-cap.

The most important of Lieutenant Peary's journeys, though not that which consumed the most time, was that of 1891-2. With him went his wife and five assistants. McCormick Bay, near the northwestern angle of Greenland, was reached on July 23, after a voyage much delayed by ice. The season was already too much advanced to permit the undertaking of the great journey over the ice to the eastern angle of Greenland, which was the chief object of the expedition. Besides, a vicious tiller had worked loose in a storm and had broken the chief's leg. During the enforced delay of an arctic winter, much valuable work was done in ethnological study and collection, which, however, was but a side issue compared with the real purpose of the campaign. On the 3d of May, after most careful preparation, the "Great White March" was begun. The outfit was soon reduced to fourteen dogs, the lading of two sledges, and one companion. The journey extended nearly six hundred miles, to Navy Cliff at the head of Independence Bay, in latitude $81^{\circ} 37' 5''$ north, and longitude $34^{\circ} 5'$ west. On June 5 the travellers had reached the summit of the divide, altitude 5700 feet. On July 4 the terminus was reached. The season was midsummer; flowers bloomed in abundance, birds and insects were plentiful, while musk-oxen were so many that the travellers readily secured all needful for themselves and for their dogs. After a brief rest on the 7th, the return began. Eight dogs only remained, and drew all the freight on a single sledge. In one month the journey was finished, the average marches being about twenty miles per diem. So much of the mission was accomplished as the determination of the northern limit of Greenland, and the discovery of a route which might lead as an imperial highway towards the pole.

Peary's third expedition left Philadelphia June 23, 1895, and reached Inglefield Gulf on the 3d of August. As soon as the opening spring should permit, a party of eight was to move over the ice to the northeast coast. Three

* NORTHWARD OVER THE GREAT ICE. A Narrative of Life and Work along the Shores and upon the Interior Ice-Cap of Northern Greenland in the Years 1886 and 1891-97. New York: Frederick A. Stokes Co.

of these were to attempt the journey to the pole; three were to go southward to Cape Bismarck on the eastern coast and return thence overland to the western base; while two were to maintain a station to which the northern party might return or retreat as the occasion should prove. On March 6, 1894, the start was made. By April 10 so many mishaps had befallen, men disabled and dogs dead, that it was evident the march must be abandoned for the season. The larger part of the surplus of supplies was cached at a point about one hundred and thirty miles from the lodge by the sea, whither the party retreated. Other caches were made on the way. In October an expedition was made to recover these caches, repack them, and mark afresh their positions; but they were not found. The storms and the drifted snows had obliterated every trace of them.

The difficulties of marking and finding locations upon the ice-cap proved to be insuperable. The surface of the elevated plateau was covered with an icy crust, carved and seamed by relentless winds whose traces were quickly obliterated by the drifting of new-fallen snow. The air was full of snow. The vision was bounded by a canopy of cloud which allowed no glimpse of sun or star, and nautical observations could seldom be made. A point could be determined only by the dead reckoning of a compass and an odometer.

The following winter was spent in gathering from the resources of the country supplies, chiefly of frozen walrus and deer meat, to replace those which had been lost. On April 1, 1895, with two men and forty dogs, the journey across the ice-cap was again undertaken. The story of this march is a record of indomitable courage and of patient endurance never surpassed, but expended upon judgment which can hardly be approved, and effective of no adequate result. The reasons for a return in 1894 were yet more potent in 1895. The stock of supplies was far less fit than on the preceding year. Independence Bay might be revisited, but it was evident that the northward trip could not follow, nor could the foundation be then laid for such a trip in the future. The result was less disastrous than could reasonably have been expected. The men survived the march of 1200 miles over the "Great Ice." They found the cliff which overlooked the bay, but dared not risk the descent. They retraced their steps, and when they regained the lodge by the western sea they had barely escaped eating their sole remaining dog, through whose attenuated

carcass all the other forty had made a vicarious passage. The narrative of this journey, simply and modestly told, excites sympathy and admiration, but it recalls the remark of the French marshall who witnessed the famous charge of the six hundred. "C'est magnifique, mais ce n'est pas la guerre."

It is not our purpose to analyse, much less to criticise, the plans for polar search by way of Whale Sound and Independence Bay. Others more competent to judge have given them their approval. Lieutenant Peary has already entered upon a renewed attempt at this solution of the polar problem. His countrymen unite in the hope that his undoubted nerve, pluck, and perseverance may be so guided and so fortunate as to win for him a successful issue.

SELIM H. PEABODY.

THE MONROE DOCTRINE FROM AN ENGLISH STANDPOINT.*

So much has lately been said about the Monroe Doctrine that a new book upon the subject is likely to attract attention. Mr. Reddaway's contribution to the discussion is a short essay of a hundred and fifty pages, which was originally prepared in competition for a Cambridge University prize. The author says in his preface that he has laid under contribution a mass of unpublished documents in the Public Record Office, but he does not seem to have discovered much that is not already to be found in easily accessible printed sources. The book is interesting, however, as a discussion of the Monroe Doctrine from the English point of view.

The larger part of the essay is devoted to an account of the origin of the Doctrine. The statement of the European side of the situation is well done, but the account of the American side betrays the fact that the author's acquaintance with the history of the United States is by no means intimate. It is surprising to be told that, "It is the proudest trophy of the American government that the pen of Jefferson could formulate against France broad principles of neutrality to which time has added nothing," when it is well known that Jefferson not only did not write the proclamation of neutrality, but denounced its phraseology as "pu-sillanimous." The sentence quoted illustrates a tendency toward rhetorical flourish and an

*THE MONROE DOCTRINE. By W. F. Reddaway. Cambridge University Press. New York: The Macmillan Co.

indirectness of statement that characterize the essay.

With respect to the authorship of the Declaration, Mr. Reddaway concludes that "the conception of the Monroe Doctrine and much of its phraseology came from Adams, and the share of Monroe did not extend beyond revision." "The part played by Jefferson," he says, "seems to be defined in the fact that his advice was sought and not followed." It has always been well known that John Quincy Adams largely inspired Monroe's Declaration, but Mr. Reddaway overstates the case in his favor. The Declaration consisted of three propositions, each of which had a different origin. The first proposition opposed further European colonization of the American continents. This part was wholly due to Adams, and was but a re-statement of his declaration to Baron Tuyl and his instructions to Rush. The second proposition opposed American interference in European affairs. Innumerable precedents for this part of the Declaration might be cited, of which the most notable are Washington's Farewell Address and Jefferson's First Inaugural. The idea was clearly expressed in Paine's "Common Sense"—the first published argument for the independence of the colonies. As this earliest precedent seems to have been overlooked by writers upon this subject, it is worth quoting in full. Paine wrote:

"Submission to or dependence on Great Britain tends directly to involve this Continent in European wars and quarrels, and [to] set us at variance with nations who would otherwise seek our friendship, and against whom we have neither anger nor complaint. As Europe is our market for trade, we ought to form no partial connection with any part of it. It is the true interest of America to steer clear of European contentions, which she never can do while, by her dependence on Britain, she is made the make-weight in the scale of British politics."

This proposition was a part of the stock of political ideas common to the American people from the time of the Revolution. If the honor of first formulating it is to be assigned to anyone, it would seem to belong to Paine. The third proposition of the Declaration opposed European interference in American affairs. Simple as is this corollary of the second proposition, it had never before been publicly and officially stated. It is the important advance that Monroe made upon previous statements. The "conception" seems to be more distinctly traceable to Jefferson than to any other statesman. The purchase of Louisiana was a most important step toward diminishing European

influence in America. In 1808 Jefferson wrote, in reference to Cuba and Mexico:

"We consider their interests and ours as the same, and the object of both must be to exclude all European influence in this hemisphere."

In his celebrated letter to Monroe in reference to the proposed Declaration, Jefferson wrote:

"Our first and fundamental maxim should be never to entangle ourselves in the broils of Europe; our second, never to suffer Europe to intermeddle with *cis-Atlantic* affairs. America, North and South, has a set of interests distinct from those of Europe, and peculiarly her own. She should, therefore, have a system of her own, separate and apart from that of Europe. While the last is laboring to become the domicile of despotism, our endeavor should surely be to make our hemisphere that of freedom."

Here we have the exact ideas and almost the phraseology of Monroe's message. It is true that Jefferson favored a joint declaration, and that a separate declaration was finally decided upon; but that does not alter the fact that the most important part of the message originated in his suggestion. The Monroe Doctrine is thus seen to have been a composite production, to which Adams and Jefferson contributed in nearly equal proportions.

The remainder of Mr. Reddaway's little book discusses the reception of the Doctrine, its relation to International Law, and its later applications. He finds that the Declaration produced slight effect in South American states, and that they looked chiefly to Great Britain for support. He points out that the policy of a single power does not modify the Law of Nations, and that the influence of the Monroe Doctrine is evil so far as it leads the people of the United States to believe that they possess in their international relations greater rights than they are entitled to under the rules of International Law. The author's concluding analysis of the foundation of the Monroe Doctrine may be briefly summarized. In his view, the Doctrine is based upon the assumption that the distance between European and American states creates a natural line of demarkation between them. This assumption, he claims, is unfounded. Land, rather than water, separates nations. Intercourse, rather than geographical position, unites them. With existing means of transit, South America is as closely connected with Europe as with the United States. The assumption failing, upon which the Doctrine is based, the Doctrine must fall with it.

Mr. Reddaway's book cannot, of course, include the latest phase in the history of the Monroe Doctrine. Just as Europe seems to

yield a tacit assent to the assumptions advanced in its name, a considerable portion of the American people propose in effect to discard the Doctrine as too confining for the purposes of our future development. The actual occupation of the whole of the American continents long ago rendered obsolete that part of the Declaration relating to colonization. There remain the propositions respecting intervention: non-intervention by the United States in European affairs, and non-intervention by European states in American affairs. It should not be forgotten that these propositions are reciprocal. If we abandon one, we cannot claim the other. It is worthy of serious consideration whether the practical recognition of our supremacy in America does not outweigh any advantages that are likely to accrue from the acquisition of territory in other hemispheres, and whether, after all, it is not better to avoid both the mazes of European diplomacy and the burdens of the European system of standing armies and costly navies.

F. H. HODDER.

"THE DRAMA AS LITERATURE."*

Many people nowadays, especially in this country, if they want the choicest fine blossom of the contemporary drama, have to get it by reading. Either because of absence from metropolises, or because of the absence of appreciative managers, they find it next to impossible to see "Heimat," for instance, or "The Doll's House," or "Die versunkene Glocke," and more than impossible to see "La Princesse Maleine" or "Salome." They may be able in the future, perhaps, to see "La Ville Morte" or "Cyrano de Bergerac," but still, practically, they have to content themselves with reading: inferior plays they can see on the stage, but the plays which have interested the world they must read.

Now, ever since the dictum of a well-known critic last January, reading plays has been like eating ash. Previously there had been an idea that some plays were even better "as literature" than on the stage. But the ruling just mentioned did away with such a fancy. It laid down the principle that a dramatist "must please his immediate audience"; it held up the ideal of an "imaginative sympathy needful to enable [readers or critics] to see a play as it might appear on the stage"; it gathered itself

together in the remark that "there is no more patent absurdity than the play that is not intended to be acted." The critic in question meant that reading plays was merely a very unsatisfactory substitute for seeing them; that it had no independent existence. He did not mention the fact that it is impossible for us to see any of the plays of Shakespeare, Molière, Aristophanes, etc., as their authors imagined them, and impossible also to recreate in the imagination any of these masterpieces of the drama as they were seen by the audience for which they were written; namely, that it was impossible to enjoy them in anything but a surreptitious and fanciful way. It was of no consequence to him that he deprived of enjoyment many of his fellow-creatures; indeed, he probably did not think of this matter, for his mind was quite absorbed in his great conception that there was no such thing as a "literary play."

The gloom thus diffused throughout the reading public, however, was somewhat lightened by the announcement that the plays of Mr. Bernard Shaw were to be published. Bernard Shaw was a name to arouse the imagination, for everybody felt quite sure that he must be somebody, and nobody (in America) knew just who he was. It was obvious also that his plays must be literary plays, because no one could remember having seen them or having heard of them on the stage. Here was a bit of comfort for those who held that, entirely aside from stage representation, there was intelligent pleasure to be gained from reading plays.

The position would seem to be this: Here are so-called plays. They have not been great stage successes. They do not please immediate audiences. Yet shall they not be read, perhaps, with intelligent pleasure? Here is a book; and a book of which the content distinguishes it readily from directories, catalogues, volumes of this or that "series," railway novels, logarithmic tables, accumulations of by-gone journalism, cook-books, and so forth, to which we instinctively deny the name of literature: these plays are read with aroused intelligence, they must give impressions or opinions, and these impressions or opinions must be of interest to the critic. What shall he say about them?

Of course these plays are not ostentatious "closet-plays"; they are not remarkable in form or technique. Some plays, as we read them, do not seem at all adapted for the stage. "Hanneles Himmelfahrt" was successful, curiously enough, but we do not readily imagine anyone acting "Pelléas et Mélisande." The

*PLAYS: PLEASANT AND UNPLEASANT. By George Bernard Shaw. Chicago: Herbert S. Stone & Co.

plays of Mr. Bernard Shaw, however, are cast "in the ordinary practical comedy form in use at all the theatres"; they are meant to be acted when anyone comes along that can act them. Still, the author publishes them that they may also be read.

His reasons for thinking it well to read plays are not precisely those just indicated. Mr. Bernard Shaw says that Englishmen do not customarily go to the theatre. Even if they did, they might not like "literary plays": in Spain people go to the theatre every night, but they do not wish to see "literary plays" for all that; they have invented another kind of entertainment which they like much better. Mr. Bernard Shaw also thinks "that a perfectly adequate and successful stage representation of a play requires a combination of circumstances so extraordinarily fortunate that [he] doubts whether it ever occurred in the history of the world." This I take leave to think is almost hypercritical. A writer of plays probably conceives his unwritten play in terms of the stage-circumstance to which he is accustomed; and if the play appears in that circumstance, it is probably "adequately presented,"—as adequately, at least, as it can ever exist in the mind of a reader.

It is not for these reasons that I approve of printed plays. I approve of them because I can see that there may be such a thing as a literary form called "the drama" which will enable a man to do what he cannot do in any other way. This literary form is conditioned partly by the simpler current exigencies of the stage as they are understood by most readers—this is the conventional part,—and partly by the necessity of appealing to one reader alone, instead of to a number of hearers together. The acted play is governed by neither of these necessities. The acted play must conform to a great number of mechanical and theatrical necessities, which the average reader knows nothing at all about, and it appeals to the eyes and the minds of a number of persons gathered together, which is a very different thing from one person alone. Perhaps the greatest plays are those which succeed under all these conditions; but certainly some plays will answer one set of requirements and other plays will answer the other. Now suppose you have a play which answers the first set, but not the second; what will you do? Call it an absurdity, with Mr. Brander Matthews? I imagine myself doing so, and feel that I am absurd myself; so I try to regard it otherwise.

After this it may seem unwise to allow that the chief characteristics of Mr. Bernard Shaw's plays are not precisely dramatic. They might appear in other work of their author as well as here. A great dramatist has leading characteristics which are especially dramatic, which demand the stage. I do not see that Mr. Bernard Shaw has. Sudermann, Ibsen, Maeterlinck,—to take both practical playwrights and airy theorists,—are each noteworthy for things that would not appear if they wrote novels. In the case of Sudermann, who has written novels, the chief characteristic of his dramatic work—which I take to be the combining of a number of motives in one focus—is not at all obvious in them. But the striking thing about Mr. Bernard Shaw might be made to appear in a novel, and, I think, quite as well as it is made to appear in the plays.

It does not follow from this that these plays are especially undramatic, even from the point of view of the stage. In fact, they were all written for the stage. One does not wonder that "Arms and the Man" received some applause; it is more remarkable that "You Never Can Tell" was not put on the stage. "Mrs. Warren's Profession" was barred for non-dramatic reasons. I have said that the main characteristic of these plays—the particular mood of realism—was not dramatic. I am inclined to think, however, that the special mode of its manifestation does belong to the stage. Mr. Bernard Shaw is a realist, but he does not mean to be dull for all that, not over-serious, plodding, stupid, dry-as-dust, doddering. He attains his end by a curious expedient which I think must belong particularly to the stage,—I do not easily conceive of it elsewhere,—namely, by what, at first, appears to be almost conventional farce. This general form of irony is not impossible in other kinds of literature, although it is rather uncommon; but it cannot be realized in the way followed here, except on the stage.

These plays of Mr. Bernard Shaw might make, and probably have made, a good deal of talk from a point of view which does not distinguish between a play and, let us say, a treatise. "Mrs. Warren's Profession" is written on a matter which is not usually regarded—and rightly enough—as mentionable in ordinary society. "Widowers' Houses" deals with another "problem," and this time a perfectly proper one. "The Philanderer" is apparently conceived as being on still another question; but here Mr. Bernard Shaw carries his farce so

far that it is impossible to regard the matter seriously. These are the "unpleasant plays" so called; less pleasant than the others chiefly because they exhibit the following out of rather a poor idea. The "problem play" seems to be rather a modern English habit; Mr. Pinero and Mr. Jones lean to it. But it is not in its nature anything especially dramatic: in fact, reasoning from Aristotle's central idea, it seems to me undramatic.

Anyway, it is not here a matter of especial interest, for it is not a characteristic of the best of these plays. It is lacking in "Candida," "Arms and the Man," and "You Never Can Tell"; these have no problems, they are not tracts or criticisms or police reports in disguise. They are simply plays. "Pleasant Plays" they are called by Mr. Bernard Shaw, and to my mind the reason for their being pleasant is because they are much better as plays than the unpleasant ones. Of the three, "Candida" has most depth. The two others are very amusing and have much good meat to them. But "Candida" has more earnest searchingness, or searching earnestness, on some rather deep points. I have seen it called "as true a poem as was ever written in prose." This seems a complimentary remark, but neither well-founded nor at all descriptive. I should say that it is a play which pleases at the time and pleases in remembrance. I almost regret that the poet in the play was not lame, or something of the sort (as Mr. Bernard Shaw suggests), so that it might have been acted.

EDWARD E. HALE, JR.

THE PROBLEM OF THE ARYANS.*

The learned author of "The Evolution of the Aryan," Rudolph von Ihering, never fully completed the work. Three books out of the seven which were to comprise it were never written, and the fourth book is probably far from complete. It is well, however, that what was written has been printed. The books in which the life and history of the primitive Aryan have been reconstructed deal chiefly or exclusively with evidence from language. This work is a study of survival in custom. The translator, in his preface, says:

"Von Ihering was a wonderfully versatile man. A Professor of Roman Law — one of the greatest authorities on the subject that ever lived, — he devoted much

* THE EVOLUTION OF THE ARYAN. By Rudolph von Ihering. Translated by A. Drucker. New York: Henry Holt & Co.

of his spare time to the study of ancient history, principally of those customs pertaining to law which seemed to him incongruous with the state of civilization which the Romans of that period had reached: and this work is the outcome of his researches."

Our author's conclusions are not always in harmony with some of the favorite views of the present time. He believes the first home of the Aryans was in Asia — in ancient Bactria. He claims that migration took place from there into Europe and into India. This ancient Asiatic people is his parent-nation or mother-nation. He considers the migration to have been of long duration, and locates a second home of the Aryans in the great plain of Southern Europe. This second home appears to have been a resting-place for the migrating masses. From it, later migrations populated almost the whole of Europe with Aryan folk, and the differentiation of the five great nations — Greeks, Latins, Celts, Teutons, Slavs — took place locally. To the migrating peoples, particularly while in their second home, the author appears to confine the name Indo-European.

These are fundamental ideas from which and to which von Ihering works. His argument is interesting and ingenious. Almost ignoring linguistic evidence, he studies survival and custom. In the four books he investigates the Aryan Parent Nation, Aryans and Semites, Emigration of the Aryans, The Wandering. The fifth, sixth, and seventh books were to have dealt with the Second Home, Origin of the European Nations, Difference of the European Nations. Von Ihering considers the Aryans in their original home to have lacked energy and practicality; the modern Hindu, dreamy and unpractical, more adequately represents them than do the modern peoples of Europe. By his method the author claims to prove that the first home was inland, and probably isolated by lines of enclosing mountains. Although a settled and populous folk, the parent nation was pastoral and non-agricultural; it was ignorant of metals, and built neither towns nor houses of stones; law, whether international or domestic, criminal or property, was at a low stage of development.

The power which converted the Aryan dreamer of inland Asia into a nation, from which should come the eminently practical Roman, is claimed to have been contact with Semitic civilization. The contrast drawn between Aryan and Semitic cultures, and the picture of old Babylonian culture, are masterpieces of work. To the Babylonian, von Ihering

attributes the town, the fortress, the stone (or brick) house, the trade of building, measurement of time and dimension, brick-burning, use of water, navigation and commerce; and these were transmitted to the Aryans. The fact of the migration, its character, the customs developed in it and by it, are investigated, and many curious and at first sight inexplicable customs are traced in their beginnings back to that time. In the *ver sacrum*, for example, von Ihering sees the ceremonial repetition of the once forced swarming forth of the young to seek a new home. Most interesting of all, perhaps, is the tracing back to reasonable and useful origins of the curious practices connected with the Roman *fetiales*, *pontifices*, and *auspices*.

The style of the work is charming; the argument forceful. The analysis is clear, and the argument is summed up in a series of propositions, each growing out of the preceding. Whether the author's conclusions are always sound, or his fundamental ideas are accepted, the material and the mode of presenting it are so new and important that the book must have a notable influence in the discussion of Aryan origins and development. **FREDERICK STARR.**

THE REACTION OF KNOWLEDGE ON FAITH.*

If the first effect of a growth in knowledge was unbelief, its far more extended and permanent result has been a reopening and a reconsideration in many ways of the terms of faith. The group of books before us, and the multitude of works with which they are associated, are illustrations of the eagerness with which men shortly bring any new resources of knowledge to the ever-enduring and inescapable inquiries of our spiritual life.

The first book on our list, "The New Puritanism," illustrates this reaction in one of the many phases which it presents. The New Puritanism is the religious cast which a wider sympathy with men has given to our Christian life. Henry Ward Beecher, if not a critical student of Sociology, had a pene-

*THE NEW PURITANISM. Papers by Lyman Abbott, Amory H. Bradford, Charles A. Berry, George H. Gordon, Washington Gladden, William J. Tucker. New York: Ford, Howard & Hulbert.

SELFHOOD AND SERVICE. By David Beaton. Chicago: Fleming H. Revell Co.

THE MYSTERY OF LIFE. By Harry E. Richards, A.M., M.D. New York: Dodd, Mead & Co.

DIVINE IMMANENCE. By J. R. Illingworth, M.A. New York: The Macmillan Co.

LIFE, DEATH, AND IMMORTALITY. By William M. Bryant, M.A., LL.D. New York: The Baker & Taylor Co.

THE CLERICAL LIFE. A Series of Letters to Ministers. New York: Dodd, Mead & Co.

trative grasp of its immediate facts, and a very living interest in them. It was this spiritual insight which imparted to him a prophetic force, and impelled him to give a more loving and tender rendering of Christian life. Christ was to him the great heart of God, the great heart of humanity; and so arose the New Puritanism. Those who united in the recent celebration of the fiftieth anniversary of Plymouth Church are men of a kindred temper, and the occasion was chiefly improved in the enforcement of this more universal life. The book has interest for all who are in sympathy with a more immediate and renovative effort among men, in their personal and social relations.

"Selfhood and Service" is also a bringing of social truth to Christian experience. Its main contention is the personal and social discipline which attends upon the acquisition of wealth. The thought so far is plain, adequate, and stimulating. We can hardly feel that the author, in treating this theme, was at liberty to overlook, to the degree he has, two essentials in making production personally and socially beneficent. Thorough integrity, a keen recognition of the rights of men, and generous sympathy — making one's efforts directly aidful to all associated with him — must be present, or the getting and dispensing of wealth will both lose their spiritual value. The three stand in this order of importance: integrity, aidfulness, beneficence. Beneficence, divorced from the other two, is mere tinsel. The fine beneficence of a modern Cræsus is not sufficient to gild the enormous mass of injury inflicted on society by his business methods and spirit.

"Divine Immanence" approaches the central spiritual problem, the conception of the nature of God, from the side of philosophy and science. What conception brings most light, and is most in harmony with our present forms of knowledge? The book is unusually clear, definite, and progressive in its line of thought. The subject, though abstruse, is followed with ease and pleasure in its presentation. The author keeps firmly to the ground except when he approaches his last dogmatic conclusion. He then leaps somewhat into the air.

"The Mystery of Life" is another bringing together of the terms of science and faith. It is a work not without ability, yet it yields comparatively little stimulus or instruction. The two elements of science and revelation are not thoroughly fused in each other. The book is the presentation and vindication of a somewhat involved and arbitrary dogma — that of a distinct spirit superinduced upon mind, life, and body. The spiritual being is a fourth entity, on whose presence or absence man's higher and immortal hopes are made to rest. The reconciliation, therefore, of the physical and the spiritual is the absence of any contradiction between them, not their union in one supreme product. Revelation remains revelation under a narrow dogmatic form.

"Life, Death, and Immortality" receives its title from the first of a series of essays not very closely united, and which have been in part previously pub-

lished. Among these essays are: "Oriental Religions," "Christianity and Mohammedanism," "The Natural History of Church Organization," "The Heresy of Non-Progressive Orthodoxy," "Miracles." The author has a highly speculative mind, and this fact will render some of the essays less interesting to the mass of readers. His thought is coherent and his style perspicuous. One feels that he is brought in contact with an unusually vigorous personality. The appeal is constantly and exclusively to reason. Yet a strong religious faith pervades the discussions. We especially commend the essay entitled "Buddhism and Christianity."

The chief interest of "Clerical Life" is literary. It is made up of letters, twenty in number, addressed chiefly to some minister whose faults or circumstances are to come under criticism. Though these letters are, on the title page, referred to eight different authors, they are each anonymous, and are quite uniform in method and in style. Eight of them, signed X., are presumably written by Dr. Watson. They are somewhat of the Addisonian order: indirect, mild, and satirical, in their praise and censure. The occasion chosen is not ordinarily a serious one, and it is gracefully presented under a variety of side lights. The book is enjoyable and not uninteresting. The title, however, is more serious than the treatment. There is an occasional defect in taste in allowing the subject of stricture to become too idiotic in his faults—as in the case of the minister who had been to Germany. The critic seems to find himself unable to set on the dogs of criticism till he has clothed his victim in bear-skins.

JOHN BASCOM.

BRIEFS ON NEW BOOKS.

An unscientific number of a scientific series.

The red cover of "The International Scientific Series" (Appleton) has come to be a trade-mark of scientific respectability. As in all series, the works differ widely in scholarship and value; but a laudable standard of average excellence has been maintained. It is particularly unfortunate that a topic which has been so constantly beset with the dogmatism of system-makers should find such an unsatisfactory representation in this series. Volume LXXVIII. ("Memory and its Cultivation," by F. W. Edridge Green) is as completely out of place in a scientific series as it is innocent of the sound psychological principles upon which alone a modern book on memory can be wisely written. Instead of the comprehensive physiological and psychological basis for the proper presentation of the processes of memory which modern research makes possible, we have a totally arbitrary system of rejuvenated phrenological faculties in which Time and Eventuality, Size and Incongruity, Causality and Cautiousness, Imitation and Benevolence, all hold coördinate and chaotic sway. Eight most illogical and unnecessary

reasons are given why it is not possible to determine the position of a faculty from the conformations of the skull, and a medley of thirteen even more unfortunate arguments is offered to prove that the faculties of the mind are multiple. Is this nineteenth-century science? With such a theoretical basis, the nature of memory is unfolded and a system of practical rules for the cultivation of memory is developed. The expositions and explanations are quite largely of the type of a by-gone age when the power of opium to put one to sleep was acceptably explained by reason of its soporific faculty. A man who has a "large faculty for colour" is one who remembers colors easily, and one who remembers colors easily may be said to have a "large faculty for colour." The precepts founded upon this type of analysis are of that aggravatingly vague and didactic form which tell us to seek a certain end, which is exactly what we clearly know, and fail to tell us how to go about it, which is the helpless ignorance we had hoped to relieve. No book written by an intelligent writer is continuously bad; and there are scattered here and there throughout the three hundred pages some suggestive facts and illustrations. But it is hopeless to suppose that any seeker after a good memory, who is urged on by the glittering prospect of the preface that the discovery of the facts of memory enabled the author to learn a subject in a fifth of the time that it formerly occupied, will be able to steer his tortuous way through this poorly illuminated tangle, with either profit or pleasure. A student who attended the memory classes of a famous "memory professor," when asked how he profited by the instruction, replied that he thought he would have progressed very satisfactorily, were it not that he constantly forgot to go to the lessons. The best advice to offer the student of memory is to ask him to remember, not to attempt the study of memory by the aid of this unfortunate volume.

Matthew Arnold and the spirit of the age.

If a recent publication entitled "Matthew Arnold and the Spirit of the Age" (Putnam) had fallen into the hands of Mr. Howells previous to his recent discourse upon American literary centres, he might have added Sewanee, Tennessee, to his list. To the reading public, Sewanee is known as the seat of the University of the South, the home of at least three distinguished men of letters—Professor Trent, Professor Wells, and the Rev. Greenough White—and the place of publication of that admirable and dignified quarterly, "The Sewanee Review." It transpires from the volume above mentioned that Sewanee also boasts an English Club of gentlemen and ladies, which has had a somewhat chequered existence since 1885, and has devoted itself to the study of English language, literature, and thought. The subject chosen for last year's study was "the spirit of the age" as typified by Matthew Arnold; and it was voted, at the end of the season, to publish the papers that had been written about this

theme. The result is a handsome volume, edited by Mr. Greenough White, and containing fourteen brief essays which consider, besides Arnold's own work, such writers as Clough, Mr. Meredith, Mr. Watson, Mr. Austin, and Mrs. Ward, and such cognate topics as "The Late Course of Religious Thought," "Recent History Writing," and "Lord Leighton and the Late Course of English Art." The value of work of this sort is, of course, chiefly subjective and social, but the book of the Club makes an attractive showing, and sets an excellent example to other similar organizations. The papers contributed by the editor, and by his clerical colleague, Mr. W. P. DuBose, are those of the most value, although all are thoughtful and well-expressed. A certain narrowness of standpoint, an occasional unpleasant assumption of superior airs, and a trifle too much of editing, are the main defects of the discussion. We must find room for one delicious bit of unconscious humor in the statement that "it is apparent that a work on the plan of Dr. Moulton's 'Modern Reader's Bible' would have delighted" Arnold. Dr. Moulton has numerous gifts, but he has not the gift of style for himself or of the sense for style in literature, and his scientific arrangement of the scriptures is precisely the sort of thing that would have filled Arnold's soul with grief and inspired his most pungent satire. His "Isaiah" showed how the thing ought to be done, and his way was not Dr. Moulton's way, to put it mildly.

*Biographical
edition of
Thackeray.*

Thackeray's request that he should not be made the subject of a formal biography is well-known, and has hitherto kept the material remaining in the possession of his family from being used in a life of the great novelist. Such sketches of his career as have been produced have been drawn from unofficial sources, and have proved meagre and unsatisfactory. But during the thirty-five years that have elapsed since his death, a considerable amount of his correspondence has been made public, and the outline, at least, of his life-history has gradually shaped itself in the minds of interested students of his work. So many misconceptions have arisen, both concerning his private life and his artistic endeavor, that it becomes a delicate question of ethics to determine whether his family have acted wisely in their literal compliance with his expressed wish. At all events, Mrs. Ritchie, the daughter from whose pen the biography, if ever decided upon, should properly come, has so far relaxed her original resolution as to take part in the production of a "biographical edition" of his writings that will serve, to a considerable extent, as a substitute for the more formal "life" for which many students have not ceased to hope. In any case, this new publication presents the work of Thackeray to his readers in a highly acceptable form, and seems likely to supersede all its predecessors in popular favor and become the standard library edition of his novels. There are to be thirteen stout volumes in all, published monthly

(Harper), and with each volume there will be incorporated, in the form of an introduction, such passages from his letters, journals, and sketch-books as relate to the history of the novel in question, and to the private life of the novelist at the time concerned. Three of the volumes have thus far been issued; and as each of them contains about forty pages of this introductory matter, much of which has never before been published, a simple calculation will show that we may expect from them all a biography, however fragmentary and incoherent, amounting in the aggregate to some five hundred pages. That this will prove a boon to the student of literary history is quite evident, and the name of Mrs. Ritchie guarantees performance of the delicate task in a manner that will be at once tactful and trustworthy.

*Symphonies and
their meaning.*

Mr. Philip H. Goepf's "Symphonies and their Meaning" (Lippincott) is the sort of book that we approach with a dark foreboding. So much nonsense has been written about the "meaning" of absolute music, and so many writers have sought to give an objective significance to their own purely subjective impressions of the sonata and the symphony, that suspicion of such a title as the above is not unreasonable. Happily, Mr. Goepf does not justify the suspicion, and his discussion is reasonably free from the vagaries of interpretation that make so much of the critical literature of music absolutely worthless. He does not escape the rhapsodical manner altogether, but it is fairly evident that his language is figurative, and that he understands it to be so. Still, this sort of thing, which occurs now and then, is at least ominous: "Suddenly a turn of the major lets in a clear ray of hope, and then comes the heroic lift from the abode of devils to that of angels, from hell to heaven from sinister, overwhelming evil to moral triumph." For the most part, however, Mr. Goepf's book is a technical — but not too technical — analysis of about a dozen of the greatest of the symphonies, written with both knowledge and understanding, and provided with copious illustrations in musical notation. It is a good book for the serious concert-goer who, although not a musician himself, has reached the point of realizing that music is one of the most important means of culture, and cannot be omitted from any well-considered scheme of liberal education.

*Literary history
of nations.*

"The Library of Literary History," a publishing enterprise undertaken by Mr. T. Fisher Unwin and represented in this country by Messrs. Charles Scribner's Sons, pens its prospectus in the following words: "There is for every nation a history, which does not respond to the trumpet-call of battle, which does not limit its interest to the conflict of dynasties. This — the history of intellectual growth and artistic achievement — if less romantic than the popular panorama of kings and queens, finds its material in imperishable masterpieces, and reveals to the student

something at once more vital and more picturesque than the quarrels of rival parliaments. Nor is it in any sense unscientific to shift the point of view from politics to literature. It is but the fashion of history which insists that a nation lives only for her warriors, a fashion which might long since have been ousted by the commonplace reflection that, in spite of history, the poets are the true masters of the earth." As well, perhaps, as general terms can describe such a series of volumes as is here projected, the passage quoted will suffice; and we may point to M. Jusserand's "Literary History of the English People" as an already existent concrete embodiment of the idea. The first volume of the new series, "A Literary History of India," by Mr. R. W. Frazer, speaks well for the enterprise, and presents the views of a scholar long and favorably identified with his subject, who commands at the same time a singularly graceful and attractive style. Mr. Frazer begins with the Aryans, and carries us from the twilight period of Indian history, through the secular struggle between Brahmanism and Buddhism, down to modern times and what literature these times have produced. The epics and the drama are made the subject of special studies, and the work is, as a whole, the most readable and interesting treatment of its entire theme with which we are acquainted. It makes a handsome volume of nearly five hundred pages, and sets for its successors a standard of excellence that will not easily be surpassed. We note that Professor Barrett Wendell has been commissioned to prepare "A Literary History of the United States" for the series.

*Dr. Garnett's
Italian Literature.*

Dr. Richard Garnett's "History of Italian Literature" (Appleton) is the fourth volume to appear in the series of "Literatures of the World," and is the best of the four, which amounts to very high praise when we consider the admirable treatment given to French and English literature by Professor Dowden and Mr. Gosse. It also emphasizes, even more than its predecessors, the intention of the series as a whole, which is obviously not to furnish an elementary compendium of knowledge, but rather to discuss literature from the standpoint of modern criticism, and for the benefit of an audience already in possession of the bare facts. One must know a certain amount beforehand about the history of Italian literature to get much profit from such a study as Dr. Garnett has written, and we are sometimes inclined to think that he takes too much previous information for granted to permit an appeal to other than a narrow audience. On the other hand, given the intention of addressing a cultivated circle of readers, there is not sufficient cause for refraining so carefully from the smallest scrap of original quotation, particularly as the author does not hesitate to introduce Latin quotations whenever it pleases him. In quoting Jowett with seeming approval, to the effect that Italian literature is "the greatest in the world after Greek, Latin, English," we think that enthusiasm for his subject has carried

the author too far. Even if the names of the great Italians are "weighed rather than counted," as he suggests, French literature still remains a more important product, and is the second of modern literatures as unquestionably as English is the first. The style of Dr. Garnett's book, although it slips now and then, is on the whole singularly fine; it is finished and graceful, at once delicate and strong, and never relapses into prosiness. The translations introduced are numerous, largely made by Dr. Garnett himself, and are exceptionally successful in reproducing both the thought and the form of their originals.

*Kruger and the
South African
Republic.*

Mr. Reginald Statham, in "Paul Kruger and his Times" (L. C. Page & Co.) gives an account of the rise of the South African Republic, a small and remote country lately made conspicuous by the fiasco of the Jameson Raid, and the development of the Kruger family, newly illustrious through its worthy representative Paul Kruger, beloved by his own people as "Oom Paul," the biographical and historical elements appearing to be quite inseparable. The narrative is well sustained, the situations are strongly picturesque, and the contrasts and parallels are handled with the skill of a trained advocate. The reader, however, is compelled to feel that there must be a respondent in the case, whose presentation, though different, might be equally interesting, perhaps equally convincing.

*Gladstone
delineated by
Mr. Bryce.*

Nothing better in its way has ever come to our notice than Mr. James Bryce's study of Gladstone (Century Co.). The little book is a model of pith and compression and effective breadth of delineation, and it should be read and conned by everyone desiring a competent knowledge of this foremost of Victorian statesmen. Mr. Gladstone's life was long, and singularly eventful; his character was as complex as his pursuits were multifarious; and for almost half a century his career was so closely interwoven with the public affairs of his country that the story of his parliamentary life comes near to being an outline of concurrent English politics. Yet in the brief space of 104 small pages, Mr. Bryce has managed to give us a portrait that for essential truth is likely to remain unsurpassed. He discusses his hero as parliamentarian, orator, and author, and there are separate chapters on his social qualities, his "originality and independence," his religious character, and so on. The book contains a striking frontispiece portrait.

*Gladstone
depicted in
his "talks."*

A suitable complement to Mr. Bryce's somewhat abstract and analytical study is Mr. Lionel Tollemache's capital little volume entitled "Talks with Mr. Gladstone" (Longmans). Mr. Tollemache has attempted very successfully, though in a small way, to Boswellize Mr. Gladstone, with whom he had a number of rather serious talks on topics literary, political,

and religious, and whom he seems to have "drawn out" very skilfully. The "talks" ranged from 1856 to 1870, and from 1891 to 1896; and they certainly offer a good many curiosities, even eccentricities, of opinion. Perhaps Mr. Gladstone liked to be paradoxical on occasion. Once, when Mr. Tollemache asked him at what period he wished his lot could have been thrown (he had already expressed his own preference for the nineteenth century), the liberal leader replied: "I should have chosen the time of Homer." Commenting on Dives, he observed: "I look upon him as a very mild instance. As landlords go, he was above the average; he *did* let Lazarus have of his superfluities." Mr. Tollemache has reported his "talks" nearly *verbatim*, and they are decidedly fresh, interesting, and suggestive. The frontispiece portrait is evidently from a quite recent photograph, and is painfully suggestive of the long period of suffering that preceded Mr. Gladstone's death.

Outlines of the earth's history.

In "Outlines of the Earth's History" (Appleton), Professor Shaler, of Harvard University, has supplied a much-needed compendium of physiography. Illustrating his statements from a copious fund of material authenticated by careful observation, experiment, and research, the author describes and explains the processes now active in earth, sea, air, and the surrounding universe. He holds that the history of the earth is a continuous record, whose most instructive chapter is that now being written. Nature's laws change not. That which is is that which hath been, and the present is the interpreter of the past. Professor Shaler's style is clear, pleasant, and persuasive, and the book will appeal to the popular reader as well as to the student of this most fascinating science.

BRIEFER MENTION.

A catalogue of the Dante collection presented to Cornell University by Professor Willard Fiske is in course of preparation by Mr. Theodore W. Koch, whose "Dante in America" we reviewed about a year ago. The first part of this catalogue, including only "Dante's Works" (in the original and translations) has just been published at Ithaca, and forms a quarto pamphlet of nearly a hundred double-column pages. Two further parts are being prepared, and the work will be paged continuously. The entries include, besides strictly bibliographical particulars, such additional matter as notes on the textual value of the editions, extracts from explanatory prefaces, and occasional bits of authoritative quotation.

Mr. Mosher's dainty publications are always welcome, and all the more so when they come unexpected, as in the case of the booklet recently issued. Our Ambassador to England, Mr. John Hay, was a guest of the Omar Khayyam Club in London at a dinner last December, and made a brief address so felicitous that it well deserved the honor of the present publication. All Omar collectors will want these words "In Praise of Omar,"

and will thank the publisher for having given them so exquisite a dress. Two or three apt quotations in prose and verse, from Mr. Aldrich, Mr. J. H. McCarthy, and Mrs. Marriott-Watson, add to the charm of this miniature volume.

Although so many thousand cases have been decided by the higher Federal Courts, few embrace the great basic principles of Constitutional Law. For the convenience of students and others having occasion to refer to them, Dr. Carl Evans Boyd has edited sixty-three representative cases under the title "Cases on Constitutional Law" (Callaghan). They extend from *Chisholm vs. Georgia* to *In re Debs* and will prove of value as ready references.

Messrs. Copeland & Day deserve the lasting gratitude of book-lovers for the series of volumes in which they have reproduced certain of the sonnet-sequences of English poetry—Rossetti, Mrs. Browning, and others. Their latest issue is the volume of "Shakespeare's Sonnets," printed, like its predecessors, in the manner made so familiar by the Kelmecott Press of William Morris, with ornamental designs by Mr. Bertram Grosvenor Goodhue. This edition follows the divisions of the sonnets made by Mr. Charles Armitage Brown, marking the two main sections with bordered pages, and the subdivisions with larger initials than those commonly used.

Miss Mary E. Burt, who has done so much excellent work in the preparation of reading-books for children, has collaborated with Mrs. George W. Cable in the editing of "The Eugene Field Book" (Scribner), a collection of verses, stories, and letters for school reading. Miss Burt has made her selections "upon a basis furnished by the children themselves, after repeated experiments," and the extracts "have been graded and arranged, after repeated tests, in the order of their simplicity." The book has an introduction by Mr. Cable, a sheaf of Field's letters to his children, and a chapter of annotated autobiography.

The semi-annual bound volume of "The Land of Sunshine" (December to June) makes the accustomed good showing in text and illustrations. The latter are more profuse, and of a better average quality, than heretofore, and present effectively many charming phases of California life and landscape. The notes by the editor, Mr. Charles F. Lummis, are a strong feature of this periodical,—piquant, vigorous, independent, and representing an Americanism of the truer and more stable sort which we have none too much of in California or anywhere else just now. Published at 501 Stimson Building, Los Angeles.

The following text-books in modern languages have been recently received: "A Brief German Grammar with Exercises" (American Book Co.), by Dr. Hjalmar Edgren and Mr. Laurence Fossler; "A Course in German Composition, Conversation, and Grammar Review" (Ginn), by Dr. Wilhelm Bernhardt; "Nicotiana und Andere Erzählungen" (Heath), by Rudolf Baumbach, edited by Dr. Bernhardt; "The Preceptor's French Course" (Hinds & Noble), by Mr. Ernest Weekley; "La Fille du Député" (Holt), by M. Georges Ohnet, edited by Mr. G. A. D. Beck; "Douze Contes Nouveaux" (American Book Co.), by M. C. Fontaine, and two booklets edited by M. Alphonse N. Van Daell, published in Boston by "L'Echo de la Semaine," and containing M. Bourget's story "Antigone" and "Six Jolis Contes" by various writers.

LITERARY NOTES.

Messrs. Ginn & Co. publish "An Advanced Arithmetic" and a "New School Algebra," both by Mr. G. A. Wentworth.

A small manual of "Industrial Electricity," translated from the French of M. H. de Graffigny, and edited by Mr. A. G. Elliott, is published by the Macmillan Co.

Messrs. G. P. Putnam's Sons have just published Part X. of Dr. M. Jastrow's "Dictionary of the Targumim, the Talmud Babli and Yerushalmi, and the Midrashic Literature."

"Green Fields and Running Brooks," a collection of poems, appears as Volume VII. in the new edition of Mr. James Whitcomb Riley's works now in course of publication by the Messrs. Scribner.

A monograph on the "Anti-Slavery Leaders of North Carolina," by Dr. John Spencer Bassett, is published in the series of "Johns Hopkins University Studies in Historical and Political Science."

Pye Chavasse's "Advice to a Mother," as edited by Dr. George Carpenter, and adapted for American readers by an unnamed collaborator, is published in a fifteenth edition by Messrs. George Routledge & Sons.

Messrs. Henry Holt & Co. publish, in a box, uniform editions of "The Prisoner of Zenda" and "Rupert of Hentzau," by "Anthony Hope." We merely note the fact at present, reserving the new novel for review at a later date.

The Macmillan Co. will publish at an early date, in book form, "The Biography of William Shakespeare," by Mr. Sidney Lee, which has attracted so much attention in the last published volume of the Dictionary of National Biography.

Messrs. D. C. Heath & Co. publish a "Physiology, Experimental and Descriptive," by Mr. Buel P. Colton, an excellent text-book, marred only by the intrusive way in which tobacco and alcohol are thrust upon the attention of the student.

Mr. Kenneth Grahame's "Pagan Papers," now published in an American edition by Mr. John Lane, does not contain the "Golden Age" stories, but is otherwise a reissue of the English edition of the work, first published five years ago, and long out of print.

The Macmillan Co. publish a reader for "Nature Study in Elementary Schools," edited by Mrs. Lucy Langdon Williams Wilson; and a "Handbook of Nature Study," by Mr. D. Lange, for children of maturer development, and designed for the help of teachers rather than of students.

"Our Modern Navy," published by Messrs. Rand, McNally & Co., is an oblong octavo volume giving full detailed descriptions, with illustrations, of the various types of boats that make up the United States Navy, and also condensed descriptions and statistics of the other great navies of the world.

Milton's "Paradise Lost," with an introduction and notes on the structure and meaning of the epic, has been edited for school and college use by Professor John A. Himes, and is published by Messrs. Harper & Brothers. The entire poem is included, as it should be, even for students who have time to study but a portion of it.

The board of editors of the "American Historical Review," just completing its third annual volume, has effected an arrangement with the American Historical Association whereby, in return for a subsidy, the Review

will hereafter be sent to all members of the Association. We have also the welcome news that, although a guaranty subscription amounting to about ten thousand dollars has been used up by the Review during these three years, it "has accomplished its purpose and there will not be need of a renewal."

"The Empire and the Papacy," by Mr. T. F. Tout, covers the second period of the eight comprised in the "Periods of European History" (Macmillan), edited by Mr. Arthur Hassall. More specifically, its dates are 918-1273. Six volumes of this series have now appeared, leaving only the third and eighth unpublished.

Messrs. Little, Brown, & Co., publishers of Mr. Curtin's authorized translation of "Quo Vadis," have discovered another book with the same title. It is by Bishop Hall, of Woolwich, and the full title is: "Quo Vadis? A just Censure of Travell; as is commonly undertaken by the Gentlemen of our Nation. London, 1617."

Dr. W. C. Hollopeter, of Philadelphia, has just published, through Messrs. P. Blakiston's Son & Co., a work on "Hay-Fever and Its Successful Treatment." The book is certainly timely, and its readers will take heart at the author's statement that he has given "complete relief" to hundreds of patients in his private practice. A spray of goldenrod appropriately ornaments the cover.

The "Stories from the Classic Literature of Many Nations" (Macmillan), which have been edited by Miss Bertha Palmer, are intended for children, whether in or out of school, and have a range wide enough to include stories from Egyptian, Chinese, Japanese, Babylonian, Hindu, Finnish, and American Indian sources. Most of them are given in the texts of the standard translations, while a few are retold by the editor.

Messrs. Charles Scribner's Sons are about to issue a most important book upon Dante, by Mr. Edmund G. Gardner, of Cambridge. It is entitled "Dante's Ten Heavens," and is confined to a study of the Paradiso. Based upon mediæval and modern commentaries, it is a lofty and sympathetic discussion of Dante's conception of the eternal glory of Paradise. Longfellow's translation is the English text quoted throughout.

Readers of the New York "Evening Post" have been lately entertained by a series of sketches of life in Manila, by Mr. Joseph Earle Stevens. We presume that the volume on "The Philippines" by this writer, announced for early publication by the Messrs. Scribner, will prove to be, at least in part, a reproduction of these sketches, and we can cordially recommend it in advance of its appearance. It will be illustrated from photographs taken by the writer.

Messrs. Silver, Burdett, & Co. have just completed their series of school readers entitled "Stepping Stones to Literature," by the publication of the seventh and eighth volumes. The selections, with few exceptions, belong to good literature, and have a greater average length than is usual in books of this class. They have been compiled by Miss Sarah Louise Arnold and Mr. Charles B. Gilbert. The two volumes now published are devoted, respectively, to American and English authors.

Word comes from abroad that Mrs. E. L. Voynich is dramatizing her novel, "The Gadfly," which has already reached its eleventh edition here. Mrs. Voynich will have a rare opportunity for stage display, her scene being Italy during the Austrian domination. Many of the episodes in her book could almost be acted as they

stand, among them the appearance of the Gadfly with the gypsy girl at the reception in Florence, the passing of the mountebanks, the fight in the square of the mountain town, the scene in the prison between father and son, the military execution, and the great *fête* in the cathedral.

We wonder how many of our readers know that Girard College has an endowment fund that gives it larger resources than are enjoyed by the wealthiest of our universities. The present value of its property is nearly twenty-seven millions of dollars, and one cannot help asking whether it is doing the work that might reasonably be expected from a capital so enormous. Those who are curious in the matter may find out just what it has done and is doing by reference to the recently published account of the "Semi-Centennial of Girard College." Besides the proceedings of this celebration, the volume contains a biography of Girard, a copy of his will, and other documents. It is edited by Mr. George P. Rupp, Librarian of the College.

Karl Marx was a suggestive writer, no doubt, but his theories on political economy were bristling with fallacy. For instance, he regarded labor and value as tantamount to the same thing. This and other errors in his reasoning were exposed by Professor Eugen von Böhm-Bawerk, the Austrian Minister of Finance, in a treatise ostensibly published in honor of Professor Karl Kneis. But the treatise really amounts to a smashing refutation of the Marxian system, and is of cosmopolitan importance. Hence Miss Alice M. Macdonald has been at the pains to translate it in a volume entitled "Karl Marx and the Close of his System." To it Dr. James Bonar has contributed an argumentative preface. The volume is published in this country by the Macmillan Co.

The Oxford University Press has nearly finished printing the first part of the Oxyrhynchus Papyri, which is being edited by Messrs. B. P. Grenfell and A. S. Hunt for the Egypt Exploration Fund. The volume, which will appear at the end of the present month, contains 158 texts, 31 being literary, and including the early fragments of St. Matthew's Gospel, Sappho, Aristoxenus, Sophocles, and of other lost and extant classics. The remainder is a selection of official and private documents dating from the first to the seventh century of our era, many of them of exceptional interest. The texts are accompanied by introductions, notes, and, in most cases, by translations. There are eight collotype plates illustrating the papyri of principal literary and palaeographical importance.

The annual gathering of booksellers and publishers' representatives at Chicago, which has been held for several years past, is this year an event of more than usual interest to the trade. Most of the American houses have forwarded exhibits containing sample copies of their publications for the inspection of their customers, and a considerable portion of the Palmer House is converted into a book bazar for the occasion. Booksellers from all parts of the West and South, and even from the Pacific Coast, make their annual literary pilgrimage to this unique book fair, which gives them an opportunity for inspecting and selecting stock such as they could not otherwise obtain. The advance copies and prospectuses of works in press make a good promise for the Fall season, and the reports of those in attendance are on the whole encouraging as to the conditions and prospects of the trade. The gathering is to continue through July and a part of August.

LIST OF NEW BOOKS.

[The following list, containing 74 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY AND MEMOIRS.

- The Cheverels of Cheverel Manor. By Lady Newdigate-Newdegate. With portraits, large 8vo, uncut, pp. 231. Longmans, Green, & Co. \$3.50.
- Nelson and his Times. By Rear-Admiral Lord Charles Beresford, C.B., and H. W. Wilson. Illus. in colors, etc., 4to, gilt edges, pp. 232. London: Harmsworth Brothers, Ltd. \$4.
- The Life of David Dudley Field. By Henry M. Field. With portraits, large 8vo, gilt top, uncut, pp. 361. Charles Scribner's Sons. \$3.
- W. G. Wills, Dramatist and Painter. By Freeman Wills. With portrait, large 8vo, uncut, pp. 284. Longmans, Green, & Co. \$3.50.
- Memories of a Rear-Admiral Who has Served for More than Half a Century in the Navy of the United States. By S. R. Franklin. Illus., 8vo, gilt top, uncut, pp. 338. Harper & Brothers. \$3.
- William Ewart Gladstone: His Characteristics as Man and Statesman. By James Bryce. With portrait, 16mo, gilt top, uncut, pp. 104. Century Co. \$1.
- Collections and Recollections. By One Who Has Kept a Diary. With frontispiece, 8vo, gilt top, uncut, pp. 375. Harper & Brothers. \$2.50.
- John and Sebastian Cabot, and the Discovery of North America. By C. Raymond Beazley, M.A. With portrait, 12mo, pp. 311. "Builders of Greater Britain." Longmans, Green, & Co. \$1.50.
- Martin Luther, the Hero of the Reformation, 1483-1546. By Henry Eyster Jacobs. Illus., 12mo, pp. 454. "Heroes of the Reformation." G. P. Putnam's Sons. \$1.50.
- Gladstone the Man: A Non-Political Biography. By David Williamson. Illus., 12mo, pp. 127. M. F. Mansfield. 75c.
- Daily Life during the Indian Mutiny: Personal Experiences of 1857. By J. W. Sherer, C.S.I. With portrait, 12mo, uncut, pp. 198. Macmillan Co. \$1.
- Famous Authors of America. By Adella L. Baker. Illus. with blue-print portraits, 12mo, pp. 63. Syracuse, N. Y.: George A. Mosher. Paper, 50 cts.

HISTORY.

- A History of the Art of War in the Middle Ages, from the Fourth to the Fourteenth Century. By Charles Oman, M.A. Illus., 8vo, uncut, pp. 667. G. P. Putnam's Sons. \$4.50.
- The Empire and the Papacy, 918-1273. By T. F. Tout, M.A. Period II., with maps, 12mo, uncut, pp. 526. Macmillan Co. \$1.75.
- The History of English Democratic Ideas in the Seventeenth Century. By G. P. Gooch, M.A. 12mo, uncut, pp. 363. "Cambridge Historical Essays." Macmillan Co. \$1.40 net.

GENERAL LITERATURE.

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